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at for

i shall hit
you all over
the head
with my
Adamant
crown. Crowar.

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certain's are
Balck. you
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little fruit
cake.

Volume 88

Issue 66

april 1, 1999

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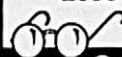
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See How They Fly

by James Y.

COMMENT

McGill students enjoy a nationwide reputation for their awareness of, and involvement in, important social and political issues. For the most part, I would argue that this reputation is warranted. While attending this institution, one is constantly meeting socialists and progressive thinkers eager to discuss and complain about such topics as the segregation within civil rights movements, or the evils of the free market economy. Perhaps it is the diversity of this community along with comparatively affordable tuition fees, that fosters our collective sense of social responsibility. This is part of what allows a McGill student to have a

real sense of pride at being part of this community.

However, recent events have led me to wonder whether these conclusions regarding the McGill student body are entirely veracious.

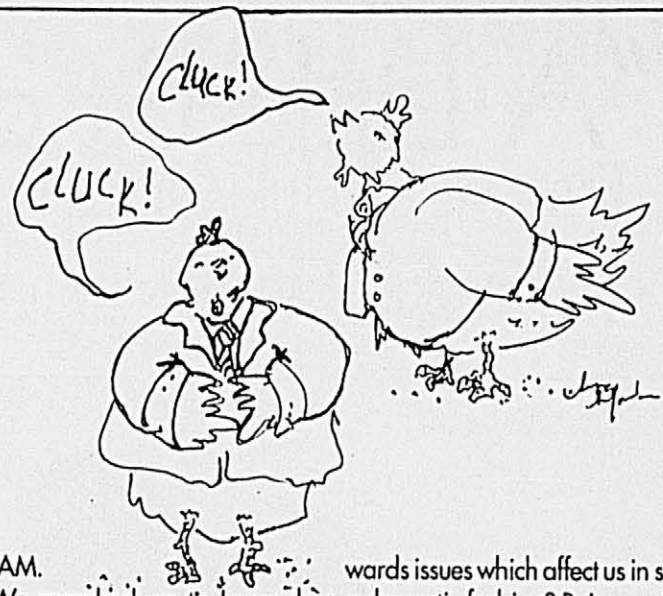
Trudging along towards school yesterday, I ran into a friend who invited me to join a protest group forming at the Roddick Gates. "We're going to meet up with some students from Concordia and UQAM, and then we'll go demonstrate for more funding to education," he said.

It sounded like a worthy enough cause. So I threw in my lot with the group of about 40 or so McGill students (a generous estimate), and donned one of the "capitalist pig"

costumes which were being provided.

Soon, the group started to move down McGill College to meet with the aforementioned students from Concordia and UQAM. Suddenly, we were engulfed by a swarm of hundreds of energetic youth chanting slogans in French. There were elaborate costumes, colourful streamers, huge papier-mâché puppets, a pick-up truck with a generator and speakers blasting Rage Against The Machine and Bob Dylan, and most critically, *hundreds* of people. The group of 40 or so from McGill was instantly and entirely swallowed by the predominantly French crowd, and many were left mouths agape in amazement at the sheer multitude of the people swarming around them.

Gradually, however, amazement gave way to embarrassment as we realized that we, the nationally-renowned socially active progressive McGill students, were being most thoroughly outclassed and outperformed by our counterparts at Concordia and



UQAM.

We marched up to Leacock 232, where "a secret meeting" was purportedly taking place in order to discuss "the privatization of McGill," as one fellow protester confided to me. Vague, yes, but never mind that. The only protesters who knew what the meeting was about were the ones leading it. As we marched around the room, chanting in French with old white men in suits shaking their heads and clucking at us like chickens, I was struck at how these protesters, the only people who cared enough about the welfare of McGill students to come and demonstrate, were largely not McGill students.

Why is it that we, probably the most prominent university in Montréal, seem so apathetic to-

wards issues which affect us in such a dramatic fashion? Being an isolated English university in a strongly nationalist francophone province, should we not be the ones feeling most threatened by impending cuts to education?

It troubles me somewhat, that the McGill activist movement lacks the solidarity and cohesion of its counterparts at other Montréal universities. We are in a country that currently displays disturbing trends towards fiscal and social conservatism, where tuition fees are rising at alarming rates and an already inadequate health care system faces cutbacks. Perhaps a wake-up call to McGill students might be in order, to work together towards achieving positive goals which are in the better interest of us all.

Letter to the Editor

The herbicides used on genetically engineered food crops don't only kill many plants (McGill Daily cover, March 22) but large numbers of birds and pollinating insects, as well.

If we are truly concerned with the preservation of life and nature, we should become vegetarians, actually vegans. The meat industry has in many ways contributed to the destruction of nature, particularly through forest and prairie grassland destruction for the sake of cattle ranches. An ethical vegetarian point of view necessarily opposes genetic engineering for its attempt to change nature for the sake of profits. Corporations like Monsanto are playing with the structure of life itself and threatening to change it.

We need a holistic perspective. For instance, we need to oppose the Bovine Growth Hormone (BGH) for the threat it possesses to humans and cows. But we must also realize that to produce milk, cows have to give birth. Most of the large numbers of cows born to keep the dairy industry going end up as part of the meat industry. If we are against the killing of sentient creatures, we should oppose this slaughter. And if many more people make the ethical choice to be vegan, nature could begin to recover far more easily from the onslaughts against it.

Shloime Perel
McGill Alumnus

Erratum

In last week's feature article, *Bruno Pelletier: Master of the Show*, the subtitle did not reflect the content of the article and should have read: Pelletier entertains and surprises.

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"A Little Bit of Brazil"

FESTIVAL OF HUMANITIES PHOTO EXHIBITION

EVOKES EMOTION AND AWARENESS

by Margot Berrill



THOMAS BACCARO, CRIANÇAS NA ÁGUA, 1997

Describing Thomas Baccaro's photography is like trying to verbalize a single moment. His work depicts people looking natural and content in front of a camera—nothing looks posed and you get the feeling that the photographer was not an intruder. What makes this work unusual is the location of Baccaro's pictures: the interior of northeast rural Brazil, whose media coverage occurs usually with the occasional natural disaster. As Paola Ricci remarked, Baccaro tried to humanize the area by giving faces to the people who live there and showing them in their everyday lives. Most importantly, these photographs show people who are doing more than just surviving; they are living.

Paola Ricci is responsible for bringing the work of Thomas



THOMAS BACCARO, SENHORES 1996

Baccaro into the McGill community to coordinate with the Festival for the Humanities, taking place on April 9. The Festival, which was inspired by the Festival for Democracy in Peru, is a one day event focusing more on social awareness than political activism. According to Ricci, it is mostly art that "has arisen out of indignation towards something." However, the show (and the Festival itself) is about try-

ing to "sensitize people towards issues, not necessarily to impregnate ideology." Baccaro's photographs will be exhibited along with the work of other photographers in the Shatner Building, including Jane Hutton's photographs of Panama, Ricci's work dealing with Cuba, and other artists who illustrated Tibet and Colombia.

(continued on page 10)

Choose Me Offers Little Temptation

YOUNG CANADIAN AUTHOR MOVES FROM THE STREETS TO SUBURBIA

by Christine Stecura

A young woman has an affair with an older distinguished man. As their relationship becomes more secure and the danger and excitement of the affair subsides, the woman begins to see that her lover is all too human, subject to the faults and imperfections that plague us all. This is the blueprint for Evelyn Lau's latest collection of short stories, *Choose Me*. The book explores themes of love, desire, repulsion and jealousy.

Each of the six short stories and one novella that make up *Choose Me* differ little in plot or character. Six out of the seven works feature extramarital relationships and revolve around the 'other' women. She is invariably young, naïve, and in great admiration of an older, more experienced man. As the female protagonist grows closer to her lover, she soon becomes repulsed by his undeniable signs of aging which force her to question the choices that she has made.

In many ways, the stories featured in *Choose Me* continue where Lau's 1995 novel, *Other Women*, left off, begging the obvious question about the author's now infamous affair with Canadian author W.P. Kinsella. This anthology offers little criticism or insight into the characters and lifestyles portrayed in each story, offering only Lau's skillfully

crafted prose, which ultimately lacks any profundity.

Evelyn Lau broke onto the Canadian literary scene, in 1989, at the tender age of eighteen, with her account of life on the streets in *Runaway: Diary of a Street Kid*, which was later adapted into a CBC television movie. The book depicted Lau's suffering under her overly protective and strict parents, who strenuously promoted her scholastic achievements over the development of her literary talents. Lau wrote of escaping the difficulties of her childhood by adopting fictional personalities based on characters from the books she had read. Her writing was her only salvation; a distraction that she was forced to hide from her parents. As her only option of escape, Lau left home at the age of fourteen to live on the streets and based *Runaway* on this experience.

Unlike the stereotyped failure following an early success, Lau followed *Runaway* with a series of critically acclaimed anthologies of poetry. In 1992, Lau was honored with a nomination for a Governor General's award for her collection *Oedipal Dreams*, an uncommon feat for a twenty-one year old former runaway who had once experimented with drug use and prostitution. Her internationally acclaimed poetry portrays women

who often go unrecognized—prostitutes, runaways, drug addicts—and realistically displays people and places that many of Lau's readers would never come into contact with.

Choose Me is a departure from Lau's earlier themes. Away from the danger of the city streets, Lau's new work takes place in penthouse apartments, art exhibitions, expensive restaurants and, worse of all, suburbia. With her previous work, Lau had given her readers something that they would never experience and made the unfathomable aspects of life alive on every page.

By deciding to turn her focus onto a more standard setting, it becomes much more difficult for Lau to succeed in tantalizing her readers since the middle class domain is a subject familiar to many of her readers. The portrayal of middle class habits

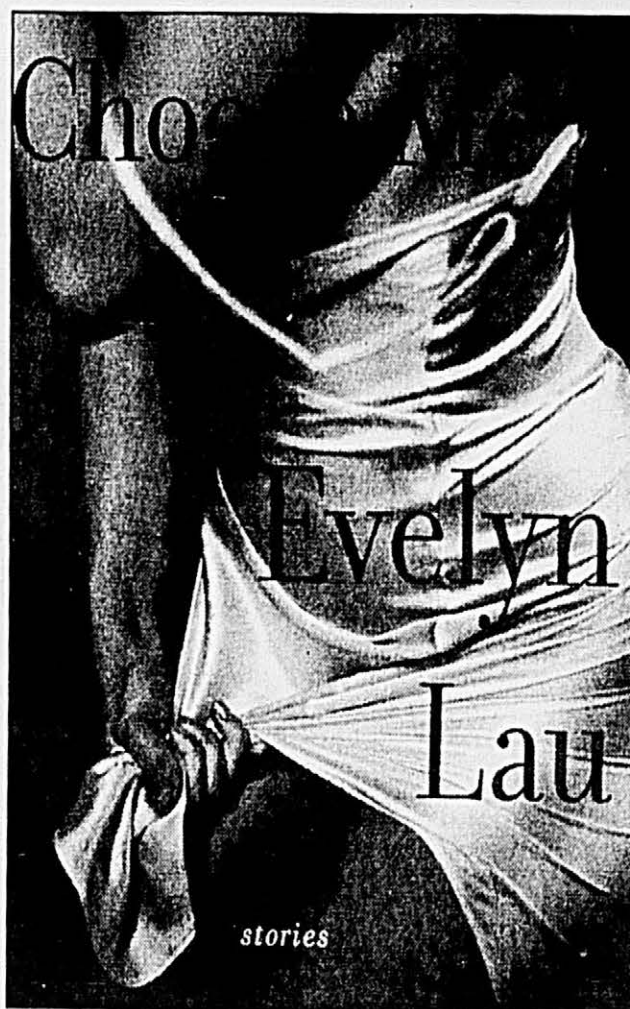
such as extramarital affairs is far from cutting edge, much less original. In *Choose Me*, Lau lacks the depth and creativity to make the ordinary exciting. She neglects to develop her characters significantly enough so that they are distinguishable from story to story.

On the back cover of Evelyn

Lau's book is a praise from famed Canadian poet Irving Layton, which offers the young author the following caveat "If early success does not weaken her rage, doesn't soften her indictments, her future success is inevitable." There is no denying Evelyn Lau's talent or her contribution to Canadian literature. Not only is she a woman who has overcome great struggles in her life, but she also has the talent to capture the essence of the brutalities of life using shocking, beautiful prose.

Yet *Choose Me* is not representative of Evelyn Lau's talent. *Choose Me* does not display the rawness readers have come to

expect from Lau. The obstacle for this young writer lies in making the transition from depicting the unfamiliar and disturbing world, to depicting the middle-class everyday domain, while still retaining depth and creativity that engages readers and offers a worthwhile interpretation of the environment that surrounds her.



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...off the darkroom floor



this unusual octopus/pig was made of cloth and papier-mâché, and took several people to handle.



elaborate costumes such as these were commonplace on a day where.... hey! it's dan aykroyd!

In what looked like a cross between a protest and a mardi gras parade, hundreds of students gathered wednesday to demonstrate against government cutbacks to education. it resulted, among other things, in an unusual array of visual images.



painted faces and huge dragon-puppets in front of james mcgill's tomb - these quebeckers really know how to protest.



the predominantly francophone crowd chanted slogans such as "on veut étudier, on veut pas se endetter."

photos by
sameer
farooq

Bohemian Culture in a Bottle

THE GREEN FAIRY (A.K.A. ABSINTHE) REVISITED by Yael Friedman

"Absinthe makes the tart grow fonder." Or so said the poets, artists and writers who comprised Europe's alternative drinking subculture in the late 19th century. The emerald colored aperitif looks toxic and bares a striking resemblance to Cool Mint Listerine, yet has the sweet taste and smell of anise. It became inextricably linked to a bohemian culture that both reflected and lent itself to a European society whose definition finds itself in the margins—in the periphery of a mainstream society characterized by modernization and progress.

On any given day, walking down the narrow Paris street leading to the Café de la Paix, one could see the small but growing congregation of men. Blue collar workers and would-be poets gathered alongside recognized artists such as Manet in the bright hours of early afternoon, or perhaps even morning.

The café gained special prominence with the Impressionists. Most notably Manet but also Degas frequented this

establishment and made its patrons the subject of many a painting. One of the most famous of this series is Manet's *Absinthe Drinker* (1859). A shabbily dressed man, perhaps homeless, sits aloof and dejected outside on the curb. He is looking at nothing in particular and has a tall glass of the green liqueur beside him, the empty bottle at his feet. The Salon of that year (an annual exhibition featuring the Parisian avant garde) rejected this painting because Manet used "a real bum," not a model. Showing a real person drinking absinthe simply did not fit in with the Salon's accepted canon. But perhaps its rejection had to do with the painting's "unrepentant" attitude towards absinthe that represented the reality of a different Paris: the non-bourgeois, marginalized part of the city that in Manet's eyes demanded representation.

Absinthe's alignment with bohemian subculture can also be found in the writing of Manet's contemporaries. Verlaine and Rimbaud devel-

oped a passionate, tumultuous and often violent personal and literary relationship that found absinthe at its core. Going to the café every day to receive the blessings of the Green Fairy, gave the poets a chance to eschew every aspect of conventional life. Work, spouses, and responsibility were checked at the door of the café. Inside, the collection of men (for it was mainly men) would let the intoxicant take over their bodies and souls. Oscar Wilde, who after his own banishment from polite, Victorian society found himself in this artistic circle, provides us with a description of the slow but pervading intoxication of the drink. "[T]he first stage is like ordinary drinking, the second when you begin to see monstrous and cruel things, but if you can persevere you will enter in upon the third stage where you see things that you want to see, wonderful curious things."

The romanticization of this drink began long before the 19th century. Since the Middle Ages, many people deeply be-

lieved in the medicinal, aphrodisiac, and magical qualities of wormwood (the active ingredient in absinthe). Shakespeare often cited its benefits in his plays. In *Midsummer Night's Dream* Oberon touches Titania's eyelids with wormwood to counteract the effects of the wild pansy. The young Hamlet also makes several references to wormwood as do the characters in *I. King Edward IV* (the real not the fictional) believed in absinthe as an aphrodisiac and had his sheets scented with anise. And the kitchen of the Middle Ages feared incompleteness without the presence of anise in the pantry, especially if one was planning an official

wooing.

Of course the vices of absinthe are as old as the virtues extolled above. In biblical times, wormwood symbolized bitter sorrow, calamity and cruel punishment, and has been traditionally associated with Christ's crucifixion.

(continued on page 11)



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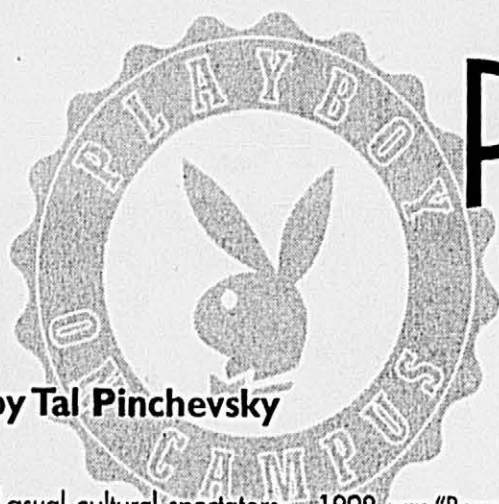
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157-440A ASPECTS DU QUÉBEC CONTEMPORAIN. Aspects of contemporary Quebec from a political science angle, comparing historical, sociological, economical, political and cultural perspectives. (t.b.a.)

160-427A SELECTED TOPICS IN CANADIAN POLITICS. (T. Flanagan)

166-475B CANADIAN ETHNIC STUDIES SEMINAR. Current research and public policies relating to racial and ethnic inequalities, prejudice and discrimination, identities, cultural expressions, structure and organization of minority groups. (Morton Weinfeld)

301-350A THE MATERIAL CULTURE OF CANADA. A study of the "stuff" of our lives, using a multi-disciplinary approach to the interpretation of the non-textual materials and the resources of the museums, galleries and collections. (R. Richman Kenneally)



by Tal Pinchevsky

Porn Chic Invades the

Casual cultural spectators of McGill University, when was the last time you took the time out of your fairly busy schedules to catch up on the latest trends and workings in the world of pornography? Oh come on, I can hear some giggles behind those suddenly blushed-red cheeks. Is this such an inappropriate question for civilized beings such as us? Oh come on people, pickup your jaw off the floor and say it with me; Por-Nah-Gra-Fee. There, was that so hard? Okay, let's discuss porn!

Sorry to seem so crude, but there is a method to the inappropriate madness of these questions. It seems that, over the past fifty years, something funny happened while society slowly shifted towards the acceptance of Hugh Hefner and Playboy magazine. Hef's publication is essentially a gentleman's magazine that just so happens to include, albeit tastefully, pictures of women wearing the most comfortable of all suits, that of the birthday variety. While the better part of society approved and eventually lauded Playboy's cigar smoking, martini drinking, bunny image; a host of far more manifest and perverse forms of displayed nakedness found their way into the seam of our social fabric.

This trend has been manifested in almost all aspects of media and culture in North America. The

1998, was "Boogie Nights" a film recounting the lives of a group of actors, producers, and directors involved in sex films in the 1970s. This trend in film has extended to 1999 where, at Robert Redford's Sundance Film Festival in February, one of the two most discussed screenings were "American Pimp," a documentary involving the interviews of 30 pimps against a soundtrack of soul and disco hits from the 1970s. The other anticipated screening from Sundance was "Sex: The Annabel Chong Story," a documentary about the making of a film in which Ms. Chong, a gender studies student turned pornography actress, is supposed to have sex with 251 men in 10 hours.

The Paul Morris Gallery in Chelsea, NY, recently displayed an exhibit from photographer Ken Probst which was essentially nothing more than a series of on-set photographs from adult video productions. Buyers from this gallery included Tom Ford of Gucci, fashion photographer Mario Testino, and freelance art director Sam Shahid.

The presence of pornography in mainstream culture is simply a runoff from the pornography industry itself, which has been booming in recent years. Jon Blitt from Mile High Video, among the largest distributors of pornographic videos in Canada, notes a steady increase in the industry.

using their contract girls for advertising. It's becoming a part of mainstream entertainment.

The presence of many porno actresses in popular film and television also implicates the intermingling going on between the worlds of pornography and popular media. The major proponents of this being former starlet Traci Lords, who was cast in John Waters' 1990 film Cry Baby and has since starred in the film Blade and episodes of Melrose Place.

Doug Liman, director of the popular film "Swingers," makes reference to Lords and Marilyn Chambers, a star of the 1970s and 80s pornography world in his new film "Go." The recent trend of pornography chic in film is influenced primarily by the appeal to many filmmakers and writers of the "look" of sex films. The bad colouring, bad lighting, and awkward scenery appear to make for a cinematic setting that is both humorous yet starkly frightening. Charles Churchward, a design director for Vogue magazine comments on this chic noting "more than the subject material, young photographers are very intrigued by the lighting and mood, the texture and colour. They're trying to create a new kind of good quality, using bad quality, and where they're getting it from is the whole look of pornography."

There really should be little sur-

dium that has more web sites related to sex than any other topic of relative interest.

A simple examination of the adult industry presents one with a pornographic typology that I didn't know ever existed. Categories in this sexual mosaic include softcore, hardcore, black, lesbian, sexy, raunchy, gay, animal, adult, Asian, amateur, and cartoon among others. These complicated cogs and valves of the pornographic pipeline assert the industry as a mainstay in contemporary society along with religion, sports, and, dare I say it, Jerry Springer.

While business is clearly booming, there are players who are suffering as a result of these more perverse means of media becoming more commonplace. Playboy magazine, for example, while still enjoying 3.6 million paid subscribers, has been unintentionally lumped into the same group of magazines as Hustler or Penthouse, which are considered a far more raunchy alternative to Playboy's somewhat sophisticated format. Because Playboy enjoys the same success with subscriptions as Penthouse (4.6 million subscribers) and Hustler (1.2 million), they are all considered cut from the same cloth. This is an image that Playboy wishes to disassociate itself from completely.

Charles Ritchie, Ben Mazhero, and Alex Yamini, three Vancouver-based UO students at McGill and founders of Van City Allstars Productions, have received a considerable backlash due to their affiliation with Playboy magazine, with whom they are McGill representatives. In promoting their upcoming Playboy party at Coquinos on April 30th, the three have been confronted over what has been interpreted by some as having a hand in peddling pornography.

Yamini addresses this misconception stating "Some people took advantage of that (promotion) and they manipulated it to their own and harassed people about it, we were harassed. We want to change people's attitudes because, for some reason, people hear Playboy and they hear smut, which it is not. Playboy and hardcore are so completely different, if you ask anyone who knows what they are talking about, Playboy is a classy magazine and has nothing to do with

exploitation, promotes a certain lifestyle, and, to a certain degree, is a conservative magazine. People should get over their misconceptions."

It appears that, for the most part, people are open-minded towards Playboy as well as pornography in general. A random unscientific sampling of students found that eight out of ten McGill students stated that they had no hangups about Playboy promoting a party at McGill. Most women that participated in this small sample, however, mentioned that, although they see nothing fundamentally wrong with the party, they might be deterred by the fact that it is affiliated with Playboy magazine.

Ritchie, Mazhero, and Yamini are all adamant about making the distinction between Playboy and other sexual magazines. Ritchie, for example, points out Playboy's complete lack of advertisements for sex related items or services that are plastered throughout other magazines of this trade. Yamini also begs the question, "when was the last time a US Senator was interviewed in one of these Triple X magazines?" Despite the fundamental differences between Playboy and magazines like Hustler, it appears they are doomed to be considered one and the same.

Alright, we have trivialized the idea of pornography for the silliness that it is, but it appears that, in this endeavour, there are certain fundamental and corollary problems that have been and must not be ignored. Firstly, a survey conducted by the U.S. Attorney General's Commission on Pornography in 1986 involving 5,420 separate titles of books, films, and magazines found that a large proportion of the materials depicted certain types of sexual deviance that pose a definite threat in American society. These categories of deviance included bestiality, incest, bondage and torture, fetishes, and Satanism and witchcraft. While these might seem like a simple deviation from normal healthy sexual practices, it is increasingly clear that there is an inherent danger in these types of hardcore pornography.

A series of serious criminal acts has shown that the implications of some of this more black-

"A lot of big [pornography] companies have a billboards on Sunset Boulevard, a lot of clothing companies are now using porn stars as models, there's also a lot of production companies branching out into clothing and using their contract girls for advertising. It's becoming a part of mainstream entertainment."

newest music video, entitled "Hot Spot," from rapper Foxy Brown, not to be confused with Pam Grier's 70's blaxploitation character, is said to borrow its moves and general look from sex films. Larry Flynt, publisher of Hustler magazine, has opened a latte bar in Los Angeles that also sells an assortment of adult videos and sex toys, with plans to open a new shop every 90 days in cities such as Las Vegas and Atlanta. One of the most critically acclaimed films of

"It's definitely becoming more accepted," says Blitt, "there's a lot more adult stores, I mean you're getting adult stores in small communities now. It just seems to be more acceptable as long as it's in good taste."

A lot of big [pornography] companies have a billboards on Sunset Boulevard, a lot of clothing companies are now using porn stars as models, there's also a lot of production companies branching out into clothing and

prise that pornography has found its way into so many spheres of popular media. The industry has become a culture in itself over the past 25 years. Last year alone, 686 million adult videos were rented and the use of the word pornography in an Internet search engine could leave people, who are obviously doing such a search strictly for journalistic purposes, looking at tens of thousands of adult sites. The expansion of technology has provided us with a me-

Mainstream

THE WORLD FINDS A NEW HOOKER WITH A HEART OF GOLD

market pornography has been seriously underestimated. One such example is the 1989 prosecution of two Virginia men who were plotting to purchase or kidnap a young boy to torture and eventually kill on video. Also, various police departments approximate that about 100 people per year are put through extreme agony and eventually killed. Works such as these are known as "snuff films."

The Attorney General's Commission also found several films, books, and magazines dealing with the themes of rape and other sexual violence and, in certain instances, has discovered that pornography has, at times, believed to be a source for inciting such crimes.

The medium of so-called "phone sex" is also not neglected in this discussion of the criminal applications of pornography. In October, 1987, several Phoenix, Arizona parents filed suit against a company by the name of "Dial-a-Porn" after a 12-year old boy listened to a dial-a-porn message and then sexually assaulted a 4-year old girl. Dr. Victor Kline, psychology professor at the University of Utah, stated in a sworn testimony during the case that "this exposure to dial-a-porn directly and causally contributed to this sexual assault." This connection is not only connected to underground industry. In January, 1983, Hustler magazine depicted a woman being gang raped on a pool table. A few months later, a similar rape actually occurred in New Bedford, Massachusetts.

Clearly the issue of pornography also involves the fundamental moral issue of exploitation. It goes without saying that there is a moral quandary regarding the production and distribution of pornographic materials. The preceding events regarding this issue show that there are specific instances where this is no longer a dilemma, but an unsanitary social problem of violent proportions.

Pornography, over the years, has become an increasingly legitimate business, as indicated by the annual convention that takes place in Las Vegas. The convention, in which different studios and producers market their wares, is as big, if not bigger, than any other convention that takes place in Las Vegas over the

course of the year. It could take the average person close to four hours simply to enter the convention and, even then, the massive crowds make it virtually impossible to walk around without partaking in, to a lesser degree, a

more latent form of sexual intimacy; the irony never ends!

One of the primary reasons for pornography becoming a far more mainstream medium is the focus of numerous companies on films that attract a different demographic. Blitt points to so-called "couple films" which are intended for men and women to watch together. Regarding this hugely popular format Blitt humorously says "I see couples renting videos in adult stores and I am really shocked...and I sell the stuff." Pornography for the most part, seems to be aiming more at the everyperson, or at least any person who feels the need to enjoy a far more graphic form of entertainment, which is not a federal misdemeanour by any stretch of the imagination.

A deep correlation is shared between Europe and North America as far as emerging cultural trends go. The subjects that are sparking such debate in North America are, for the most part, commonplace in most areas of Europe. What is happening today in North America regarding the sex trade is simply a by-product of what has been going on in Europe for years now. Mazhero, drawing from his English background when referring to the Playboy party, maintains this idea stating "in Europe, you would have a hard time throwing this kind of event because people would just say 'whatever, we get nudity in

the Sun on page three everyday."

While it is clear that there is a very fine line rooted in the issue of pornography (you would not know what ends I went to trying to tiptoe along that line) the mass appeal of this particular genre is undeniable. Is right? Is it wrong? Sometimes yes, sometimes no.

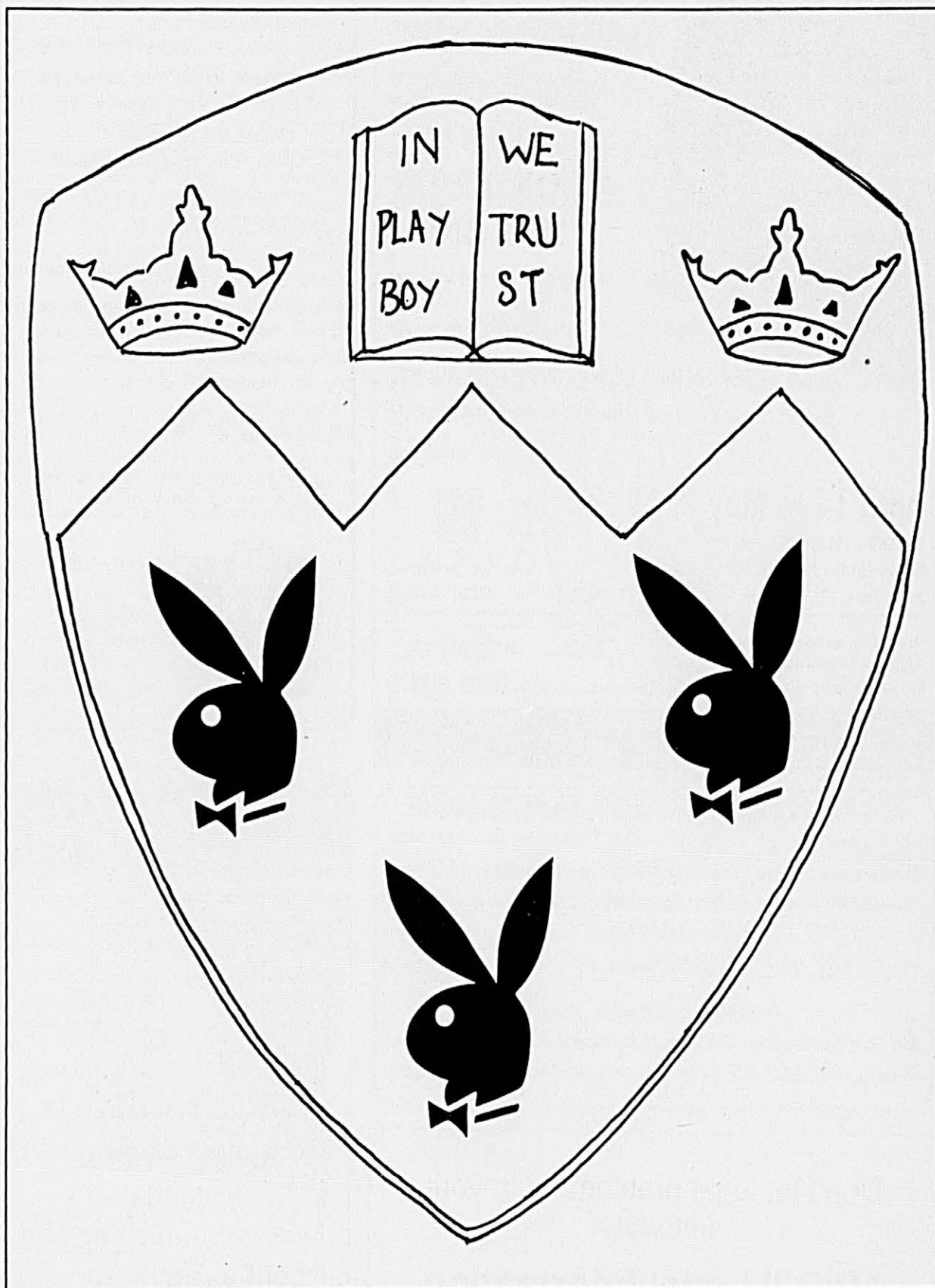
However, under the assumption that people are exposed to primarily conventional forms of displayed sexuality (which obviously doesn't hold much water), there are still other fundamental issues that are just as important regarding the more impression-

able people in our society.

How can we deplore a medium that is barely accessible to children, when the universal prevalence of violence in media causes a far more harmful psychological trauma to these same children while being far more accessible. U1 student Michelle Ratpan outlines this misappropriation of concerns in saying "violence is more harmful. Pornography can be violent, but, at the same time, to a certain degree, it's showing male and female bodies, which is not a big deal. When it comes to violence, it just seems to be glorified

so much in so many respects; it's far more difficult to teach right from wrong."

Regardless of what your particular views on pornography may be, the underlying fact is that it has always been around and will always be around. So is this trend detrimental to society? I guess that depends on who you ask. The fact of the matter is that when this trend faces the same inevitable fate as Vanilla Ice, Clear Pepsi, and the Macarena, people will be exploited and pornography will still exist, although not always at the same time.



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"A Little Bit of Brazil"
continued from page 4

In an exhibition that is otherwise populated by local artists, Baccaro stands out as the only artist whose work has to be imported for the show. Ricci commented that there are probably lots of local artists whose work is just as interesting as Baccaro's. After having just recently seen his work, it clicked that he should be part of the Festival for the Humanities. Specifically, Ricci wanted to include the photographs because they illustrate a side of Brazil that is not frequently captured. "It shows a different image of what Brazil is: not just Christ and Rio and street kids." As we sat and talked about the photographs, Paola Ricci told me a common phrase in Portuguese that translates to "a little bit of Brazil", which is what she was thinking when she decided to contact Thomas Baccaro: "Why not a little bit of Brazil? Why not?"

From her membership with the McGill University Photography Society, Ricci became involved with the Festival for the Humanities and when she started to work on the exhibition she thought of Baccaro. "Why only use the work of local artists? It just seemed fun to get work from far away; it was exciting to be able to e-mail and ask for work across the world."

Baccaro, an upper-middle class urbanite, was studying agriculture in the areas that he photographed. As Ricci says, what makes his work so unusual is how he perceived a situation while "so many people passed over it. [What's unique] is the way he actually saw it at all." A statement from the Baccaro's exhibition catalogue illustrates his intentions well: "I'd like to show what I saw and felt," writes Baccaro, "how these people with a relatively low standard of living and formal education live well and happily...without having the information about what happens in main urban centres, [they are] isolated...left to their destiny in their own rhythm and profound faith."

Although the statement is a bit too ambitious for the work itself many of the photographs beautifully capture people in their natural setting without trying to romanticize them or turn them into symbols. Come see some great photography that will be part of the Festival for the Humanities. Even with Baccaro's work, the images speak strongly by evoking emotions, not by preaching politics.

The exhibition will be taking place on April 9 in the Shatner Ballroom at McGill, as will most of the events for the Festival for the Humanities. Most events are free, but "passports" can be bought in advance which get you into a party, a play and gets you some food as well.

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The Origins of Absinthe

(continued from page 7)

One legendary account of the origin of wormwood claims that it "grew up in the winding track of the serpent as (he) departed from paradise." Thus, when several European governments began banning the sale of this potent drink, they turned their attention towards



the biblical allusions of calamity and harm.

After a Swiss farmer killed his entire family in 1905 subsequent to an absinthe binge, movements that had already designated the drink as a social evil used this incident to further their cause. By 1912 almost all of Europe and the U.S. had made both its sale and production illegal. It should be noted that although temperance movements objected to alcohol consumption in general, absinthe remains to this day the only alcohol singled out for prohibition.

Where does this leave the proponents of absinthe; the bohemian culture that took the green drink as their symbol for the unconventional, the anti-modern, and anti-bourgeois? Specific prohibition objected not only to the drink itself but to everything associated with it. Today, although or perhaps because absinthe is illegal in most of the western world, it has been taken possession by groups that see themselves as marginalized, or choose to be so. In North America and Europe the Goth scene has associated itself with the drink and the connection to it can be observed on-line where numerous

web sites are devoted to its significance.

For most people though, the old romantic image of absinthe remains most salient. Its history with the Impressionists, with such renowned poets as Baudelaire and Rimbaud has legitimized its presence in history as a drug that represented culture and bohemia.

Bohemia, today's Czech Republic, happens to be one of the last places in Europe where one can still buy and drink absinthe—and for relatively little money. Before the collapse of Communism it is rumored that Vaclav Havel and other intellectual dissidents used to gather over a couple of glasses of an unspecified green drink, at the Cafe Slavia, a large airy cafe/bar with high ceilings and huge windows that sits on the corner of two streets and overlooks the Vltava River. Above them, depicted in a large, wall-sized mural sat another absinthe drinker, a middle aged man alone at a table. Just him and a glass of the green liquid. Over him and the rest of the cafe floats a green phantom—the Absinthe Fairy who watches over ancient Bohemia in the new and modern Prague.

SCENE LOCALLY

by Tyler Hargreaves

Name: Ali Cuhadar
Occupation: Security Guard
at Milton Gates
Topic: Immigration

What is your heritage?
I was born in Turkey.

When did you come to Canada and why?

1967. I'll tell you why: I was thrown out of university because I was a political activist and not only me but a group of students were expelled by the powers that be at the time. So I decided to go to another country and finish my degree and go back.

But you never went back?

No, I've gone back to visit but never to stay. So when I was here I changed my mind and stayed but the circumstances are that I could never finish my degree. I worked and I got married.

How do you think we should decide who should be able to immigrate to Canada?

It is a very complex issue. I think that the Canadian authorities should decide who comes in, who does not and how many. But as a minimum we should have no war criminals or any

criminals. They shouldn't accept somebody with a murder record or something. I think that they do a good job filtering out people. Some get in, but it is better to let people in and then decide if they should stay.

Most Canadians take pride in their belief that Canada lets in a lot of refugees compared to other industrialized countries. Is this Canada as refugee friendly as it claims?

As far as I know. But then again how much does Canada claim to be refugee friendly? As far as I know Canada is very liberal with letting people in and sometimes even too liberal to let people in.

But not too liberal letting in immigrants?

It isn't easy. I applied for an immigrant visa. I was interviewed. I passed physical check-ups. It took me six months to get my visa. I applied to Canadian Embassy in Ankara. They checked my background, my



PHOTO BY CÉLINE HEINBECKER

Ali Cuhadar

education and they decided that Canada could use me. So I came to Canada as a landed immigrant and here I am.

But I wasn't always a security guard. I was an assistant manager at Holiday Inn in Pointe-Claire. I was in executive positions in everything. So you shouldn't assume anything. Security guards are viewed as under-educated and being less than intelligent people but that's not true. Some of my friends who work here are college graduates. And they do a security guard job for one reason or another. My reason is that it is a no-brainer job and my doctor says that I can't work under stress. My wife is a professional and a McGill graduate. She has a Ph.D. I met her at a university graduate club...it's like a meat-market.

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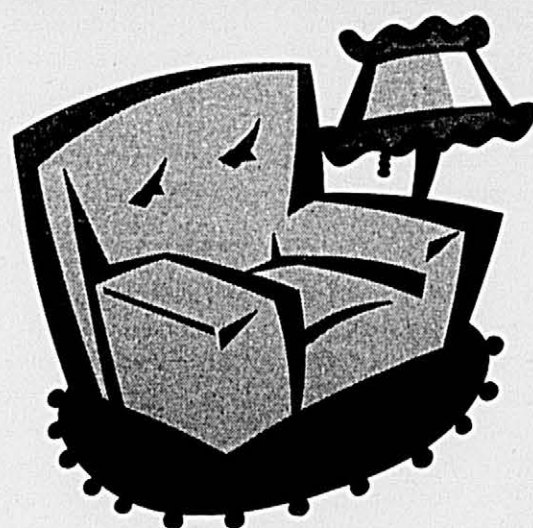
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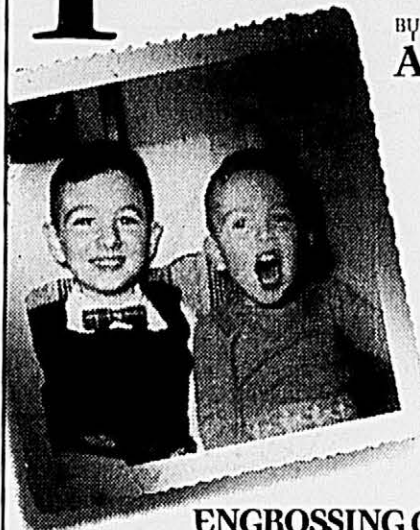
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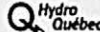
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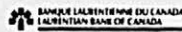
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"A Little Bit of Brazil" continued from page 4

In an exhibition that is otherwise populated by local artists, Baccaro stands out as the only artist whose work has to be imported for the show. Ricci commented that there are probably lots of local artists whose work is just as interesting as Baccaro's. After having just recently seen his work, it clicked that he should be part of the Festival for the Humanities. Specifically, Ricci wanted to include the photographs because they illustrate a side of Brazil that is not frequently captured. "It shows a different image of what Brazil is: not just Christ and Rio and street kids." As we sat and talked about the photographs, Paola Ricci told me a common phrase in Portuguese that translates to "a little bit of Brazil", which is what she was thinking when she decided to contact Thomas Baccaro: "Why not a little bit of Brazil? Why not?"

From her membership with the McGill University Photography Society, Ricci became involved with the Festival for the Humanities and when she started to work on the exhibition she thought of Baccaro. "Why only use the work of local artists? It just seemed fun to get work from far away; it was exciting to be able to e-mail and ask for work across the world."

Baccaro, an upper-middle class urbanite, was studying agriculture in the areas that he photographed. As Ricci says, what makes his work so unusual is how he perceived a situation while "so many people passed over it. [What's unique] is the way he actually saw it at all." A statement from the Baccaro's exhibition catalogue illustrates his intentions well: "I'd like to show what I saw and felt," writes Baccaro, "how these people with a relatively low standard of living and formal education live well and happily...without having the information about what happens in main urban centres, [they are] isolated...left to their destiny in their own rhythm and profound faith."

Although the statement is a bit too ambitious for the work itself many of the photographs beautifully capture people in their natural setting without trying to romanticize them or turn them into symbols. Come see some great photography that will be part of the Festival for the Humanities. Even with Baccaro's work, the images speak strongly by evoking emotions, not by preaching politics.

The exhibition will be taking place on April 9 in the Shatner Ballroom at McGill, as will most of the events for the Festival for the Humanities. Most events are free, but "passports" can be bought in advance which get you into a party, a play and gets you some food as well.

The Origins of Absinthe

(continued from page 7)

One legendary account of the origin of wormwood claims that it "grew up in the winding track of the serpent as (he) departed from paradise." Thus, when several European governments began banning the sale of this potent drink, they turned their attention towards

the biblical allusions of calamity and harm.

After a Swiss farmer killed his entire family in 1905 subsequent to an absinthe binge, movements that had already designated the drink as a social evil used this incident to further their cause. By 1912 almost all of Europe and the U.S. had made both its sale and production illegal. It should be noted that although temperance movements objected to alcohol consumption in general, absinthe remains to this day the only alcohol singled out for prohibition.

Where does this leave the proponents of absinthe; the bohemian culture that took the green drink as their symbol for the unconventional, the anti-modern, and anti-bourgeois? Specific prohibition objected not only to the drink itself but to everything associated with it. Today, although or perhaps because absinthe is illegal in most of the western world, it has been taken possession by groups that see themselves as marginalized, or choose to be so. In North America and Europe the Goth scene has associated itself with the drink and the connection to it can be observed on-line where numerous

web sites are devoted to its significance.

For most people though, the old romantic image of absinthe remains most salient. Its history with the Impressionists, with such renowned poets as Baudelaire and Rimbaud has legitimized its presence in history as a drug that represented culture and bohemia.

Bohemia, today's Czech Republic, happens to be one of the last places in Europe where one can still buy and drink absinthe—and for relatively little money. Before the collapse of Communism it is rumored that Vaclav Havel and other intellectual dissidents used to gather over a couple of glasses of an unspecified green drink, at the Cafe Slavia, a large airy cafe/bar with high ceilings and huge windows that sits on the corner of two streets and overlooks the Vltava River. Above them, depicted in a large, wall-sized mural sat another absinthe drinker, a middle aged man alone at a table. Just him and a glass of the green liquid. Over him and the rest of the cafe floats a green phantom—the Absinthe Fairy who watches over ancient Bohemia in the new and modern Prague.



SCENE LOCALLY

by Tyler Hargreaves

Name: Ali Cuhadar
Occupation: Security Guard
at Milton Gates
Topic: Immigration

What is your heritage?
I was born in Turkey.

When did you come to Canada and why?

1967. I'll tell you why: I was thrown out of university because I was a political activist and not only me but a group of students were expelled by the powers that be at the time. So I decided to go to another country and finish my degree and go back.

But you never went back?

No, I've gone back to visit but never to stay. So when I was here I changed my mind and stayed but the circumstances are that I could never finish my degree. I worked and I got married.

How do you think we should decide who should be able to immigrate to Canada?

It is a very complex issue. I think that the Canadian authorities should decide who comes in, who does not and how many. But as a minimum we should have no war criminals or any

criminals. They shouldn't accept somebody with a murder record or something. I think that they do a good job filtering out people. Some get in, but it is better to let people in and then decide if they should stay.

Most Canadians take pride in their belief that Canada lets in a lot of refugees compared to other industrialized countries. Is this Canada as refugee friendly as it claims?

As far as I know. But then again how much does Canada claim to be refugee friendly? As far as I know Canada is very liberal with letting people in and sometimes even too liberal to let people in.

But not too liberal letting in immigrants?

It isn't easy. I applied for an immigrant visa. I was interviewed. I passed physical check-ups. It took me six months to get my visa. I applied to Canadian Embassy in Ankara. They checked my background, my



PHOTO BY CÉLINE HEINBECKER

Ali Cuhadar

education and they decided that Canada could use me. So I came to Canada as a landed immigrant and here I am.

But I wasn't always a security guard. I was an assistant manager at Holiday Inn in Pointe-Claire. I was in executive positions in everything. So you shouldn't assume anything. Security guards are viewed as under-educated and being less than intelligent people but that's not true. Some of my friends who work here are college graduates. And they do a security guard job for one reason or another. My reason is that it is a no-brainer job and my doctor says that I can't work under stress. My wife is a professional and a McGill graduate. She has a Ph.D. I met her at a university graduate club...it's like a meat-market.

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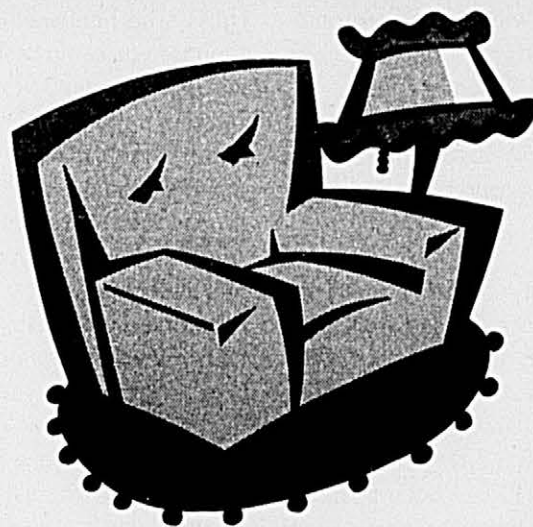
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The Sensation of Manna

by Melanie Benard

This Thursday night CKUT will be presenting a live broadcast of the self-produced radio play *The Sensation of Manna*. This event is the outcome of a two week radio play workshop hosted by the station. In spite of the tight time constraints, the participants managed to write and organize the script as well as cast and direct the performance. This adventure took place under the supervision of award winning radio dramatist and dynamic chatterbox Anthony J. Sloan.

Daily: First off, why don't you tell us a bit about yourself and your background. How did you get into radio?

Anthony Sloan: I was conceived, born, raised, educated and damn near drafted in the South Bronx of New York City. And yes, I've been doing radio for quite some time. I started in radio in 1973, I believe, at the Princeton University radio station. When I left that, I did my undergraduate degree in communications. I didn't actually take any radio courses. I just got my license (you needed to pass an exam and

get a license to go on the air back then). My concentration in undergraduate studies was really in television and video. When I was graduating I was at the top of my class, and people thought I was gonna go to work for NBC or CBS or some big network, but I said "No. That's not me. I'm going back to theatre. That's my first love."

So what I did was go back to graduate school for play writing. I guess what happened is...well...I suppose you could best describe me as a 'radio snob'. That means: TV: don't watch it. Films: too expensive. Print: elitist. It's only radio. I love radio. The radio to me, it doesn't arrest all the senses. And therefore it frees people. I'm into freedom.

I worked for WBAI (the Pacific Network radio station in New York) for about 16 years, working my way up in the ranks. I've been traveling for the past three years, and I've just recently stopped traveling and am living in New York. Now I'm just gonna focus on live radio dramas. I have a passion for it. If you cut me, I bleed live radio drama.

D: Could you explain what

your intentions and goals were for this week's workshop?

AS: Well, what we're trying to do is to bring the community to the radio station. The vehicle we're using is live radio drama. By doing this we can then expose people to radio, and since theatre is a discipline that has all the disciplines in it, (you have your writing form, your reading form, song, dance, etc.) we're hoping to get everyone involved. Hopefully by the end of the process people will say "Boy, that was fun. That was valuable." How can we sustain this? My hidden agenda is to make sure that the folks here keep this idea going.

D: What kind of a process does this endeavour entail?

A: We spent the first three days hammering out an original script. About ten people started out working on this project. The play is really about immigration and people's hunger to be together and survival, etc...it was a collaborative effort. We then went on and picked a director and cast our production. Then there's the whole aspect of advertising, the recording of the show....There are tons of jobs involved. Wednesday

the 31st will be a rehearsal open to the public. And then on Thursday night at around 7 we will have the live performance going out on CKUT as well as on the internet at www.CKUT.ca.

D: What will the actual performance be like?

A: We'll be dealing with the art form that I call live radio drama, which has certain elements. We have what's called recorded sound effects, as well as live sound effects. You'll see people on stage actually making the sounds, so instead of, for instance, having someone get slapped in the face, you'll see maybe two pieces of wood being slapped together to make that sound. So the people in the audience will see one thing, and the people at home will hear something else. We have our live musicians, of course, since we always have to have music. We have what we call our 'voice chorus', where all the people who are acting come down to the microphone when their time comes, but while they're back there, they're doing stuff.

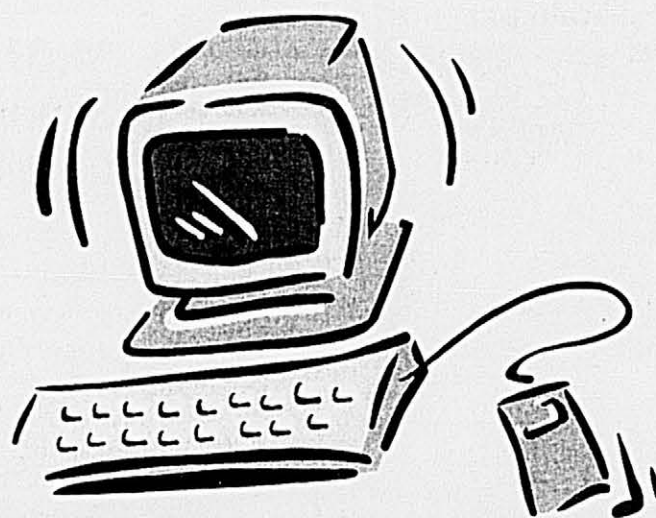
D: Stuff?

A: Yeah, stuff. I'm sorry, I can't

reveal to you what they'll be doing. If you want to know, you've got to come to the performance. Which brings me to another important point: You think you can just sit in the audience and not participate. But no, there are no spectators in live radio drama. Everyone gets in the act. A fun time will be had. The piece will be about 45 minutes long, and we'll have our little reception. And guess what? Then there's the only reason why I do these workshops: We're gonna have party afterwards! That's right. Right there, from about 9 o'clock until 11 or so, bring your own party mix tape, cause we might play some of your favorite songs. And that's it. It's gonna be a fun night.

The Sensation of Manna is playing Thursday night, April 1st, at 7 pm at the Geordie Theatre Space located at 4001 Berri by the Sherbrooke metro station. Tickets are "pay what you can" and seating is limited. The performance will be broadcast live on CKUT, 90.3. It will be hosted by Upstage's Estelle. For more information call 344-2724 or 845-9810.

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a daydream in russian literature (a friend in miami)

act I. the life.

i am sure you could have a perfect life with a bartender. hanging behind the bar smiling adoringly at your lover while opening the foreign beers that are too distinct to be on tap. at 3am smelling like smoke and beer you go home to your dull white walled apartment and fall asleep on dirty pillow cases and sheathed in tired covers only to wake at 3pm the next afternoon with a pasty mouth and a thin skin of toxins covering your pale body. drinking your stale coffee you glance out on the street picking up the slight smell of thawing dog shit. the sun is on its downward spiral but you do not care in fact you have come to curse the sun for its bright intrusion into your life. after a shower in a flaking bathroom you brush your teeth and praise your dead animal make-up. outside on your way to a cafe you pass the clean windows of fruit stands and bakeries your thoughts pause a moment on their wares but you let them slip by in exchange for the hardened pastries of the coming cafe. after reading many pages of a book that feels good to read you smile realizing it is time to go to your lovers work. placing one weak leg in front of the other you climb back onto the street stomach full of coffee pastry and butterflies.

act II. the death.

your body burned by the smoke of years and need will be lowered into a grave which your mother will cry over in a way which will reflect on her. but who will remember? not any lead singer of any band you thought loved you or even the bartenders you fucked all your life. to guys like that girls like you are a dime a dozen and one pale body is no better than another pale body. your grave will be visited only by that which you abandoned all your life. despite your betrayal they still remain faithful: the wind will visit you the sun and the moon will keep a watchful eye over you alternatively the rain will quench your eternal thirst the snow will coat you beautiful white. years and years will pass and they will never falter they will win you over and you will return to them their love ever present will in the end be reciprocated by you...

Pete Wrinch

photo by pierre-alain parfond



MONTRÉAL-VIEUX PORT- MARZO 99

CD Reviews

**BEN LEE
BREATHING TORNA-
DOES
GRAND ROYAL/
CAPITOL RECORDS**

by Amy Papaelias

Five Reasons Why Ben Lee is The Ultimate Pop Star:

#1. **The Background.** *Breathing Tornadoes* attests to Ben Lee's growth since his teen angst ridden days as front boy of the Australian punk band, Noise Addict. Having received the blessings from the international indy Gods and Goddesses, Ben was ready to go solo. His 1997 debut album, *Something To Remember Me By*, ensured that his new softer sound, combining the sweet sensitivities of a young boy's journey into manhood, would be a hit far beyond the heavens.

#2. **The Sound.** Think Elliot Smith, think Billy Bragg, think Morrissey....okay, maybe NOT Morrissey. Obviously, this

"Boy-And-His-Guitar" motif is not a new concept but Ben Lee is able to pull it off so darn well. His new album contains enough diversity to call him post-modern pop, mixing his acoustic side with drum beats and samplings. His brooding boyhood still shines through.

#3. **The Look.** Ben Lee does not bear any resemblance to a strapping young Backstreet Boy or Latino hip shaking Ricky Martin. Instead, his appeal lies in the fact that he's really not all that attractive physically. The Indy-Nerd has



become a superhero for all of the alternative weenies toting rare Pavement 7"s and sporting bowl-

ing shoes because they're "so uncool that they are cool." Hey, if the shoe fits, wear it.

#4. **The Girl.** Ben Lee's girlfriend, actress Claire Danes, is the perfect sidekick for this budding ultimate pop star. And vice versa. Claire Danes' movie career and pre-teen popularity has skyrocketed since her role as Juliet opposite Leo DiCaprio a few years back. To make matters even more adorable, I turn to Ben's lyrics. In the acoustic ballad "Birthday Song," Ben professes, "Hey there I said it I'm in love, with you, There's an ocean between us just like me, Deep and Blue." The love-smitten goo just oozes out of every word Ben utters. It's almost painful.

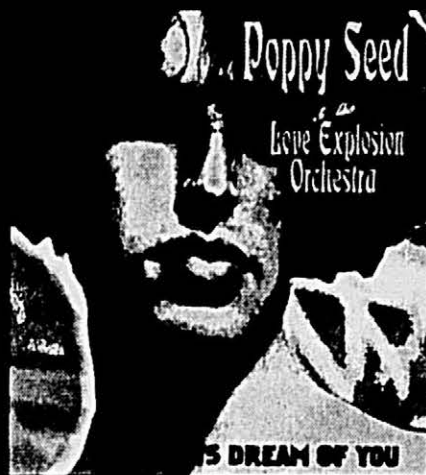
#5. **The Connections.** If being signed onto the Beastie Boys' record label Grand Royal is not cool enough, take a look at some of the other personalities Ben is linked to: Sean Lennon and Evan Dando (the Lemonheads) both contributed to this album. Ben even writes a Love column in Jane Pratt's latest trendy magazine, not-so-surprisingly called *Jane*. Ben's connections throughout the entertainment industry are paving his yellow-brick road to Oz.

Impress your friends, your enemies and even your mom with Ben Lee's latest effort. But don't say I didn't warn you.

**Poppy Seed & the
Love Explosion Orches-
tra
Days Dream of You
Candyland Records**

by Anna Alfredson

It seemed to me that the trippy, psychedelic 60s and 70s had finally grooved its way out of our pop culture and allowed us to get



on to other things, but apparently, I'm wrong. Not everyone is fully prepared to let go of their dancing visions of flower power and free love, and those of us that weren't there for it in the first place have often hoped the clock would one day turn back just far enough. Poppy Seed & the Love

Explosion Orchestra (try saying that five times fast) are harbouring just that grand nostalgia in their blood (along with some poppy seed by-products I would imagine). But more than that, they have managed to salvage a thing or two from the longest trip of this century and put it to good use.

Poppy Seed make a point of integrating the music of the past with the rhythms and sounds produced by our present and increasingly globalized musical community. Singer guitarist Steve Bromstein sounds a bit like Morrissey in training but Morrissey never sung along-side a bassoon. Poppy Seed also bring in saxophones and a trumpet to round out their orchestra, but the instruments are balanced so as to keep the alternative feel of the CD on top of things. The band brings to mind a kind of toned down, sentimental and swimmy Morphine hung up on the sweeter days of psychedelia. Plus, anyone who has the guts to use the phrases 'space rockers' and 'wiggled out' in their press material deserves a listen. So? Get out the ol' Magic Eye posters and turn on your lava lamps...the 70s aren't over yet.

EVENTS

Thursday April 1

Queer McGill invites you to their Wine & Cheese at the Yellow Door 3525 Aylmer. Call 398-6822 for more info. Everyone is welcome!

Friday April 2

Day of Protest. Day of Reflection. Day of Fasting. Atrocities and Human Rights Abuses Against Minorities in India. There will be short presentations to help us understand the nature and causes of the recent violence, reading from pertinent texts, film documenting the grassroots struggles of people in India. Events begin at 10 am - 4 pm. Call 982-6606 ext.2248.

Saturday April 3

La Cervoise presents blues and rock show *Harmonica Zeke*.

The show is at 4457 St-Laurent starting at 9:30 p.m. Free admission. Info: 843-6586.

Nile, a band now considered as one of the deadliest, heaviest metal bands around, will pay Montréal a visit at Jailhouse Rock, 30 Mont Royal St. West. Opening bands are Montréal's *Agony*, Toronto's *Jawe*, as well as *Spasme* and *Gore* from

Montréal. Show starts at 8 p.m. Cost is \$7. For more info: 338-8740.

The True Face of God a tour of conference shows presented by Raelian Religion as part of its 25th anniversary celebration.

Come and meet the Raelians at the Theatre National, 1220 St-Catherine East. The open house starts at 2 p.m. and is followed by a conference show at 7:30 p.m. For more info, contact Nadia Salois 499-3920.

Sunday April 4

La Cervoise presents blues and rock show *Harmonica Zeke*.

The show is at 4457 St-Laurent starting at 9:30 p.m. Free admission. Info: 843-6586.

Vampires Acting Game at Cafe Chaos on the first floor starting at 9 p.m. 1637 St. Denis. Info: 844-1301. Admission is free.

Monday April 5

20000 beats sous la terre. Tecno with Djs. Cafe Chaos, 1637 St. Denis, at 10 p.m. Cover is \$2.

Tuesday April 6

Ladies Night at Chafe Chaos, 1637 St. Denis. Rock'n'roll with Fon

Juan X. Caféine at 10 p.m. Free.

Wednesday April 7

Macbeth, directed by W. Steven Lecky opens at 8 pm in Moyse Hall. In the Arts Building at 853 Sherbrooke Street West. Tickets are regularly \$10, Students & Seniors \$6, Groups \$5.

Fair Trade Fair, held by A Just Coffee/Un Juste Café, a working group of ASEED (Action for Solidarity, Equity, Environment, and Development) At Concordia (1455 de Maisonneuve Ouest) on the second floor (at the Mezzanine) From 9:30 am to 4:30 pm.

The Annual General Assembly of the McGill Legal Information Clinic will be held at 12:30 in room B9-B10 in Shatner. All McGill students are welcome. All McGill students are automatically associate members of the corporation and can vote at the General Assembly. For more info call André-Claude at 398-6194.

Ongoing

RECOVERY INC. Self-help groups for people suffering from depression, anxiety, heart palpitations, panic attacks, nervous fears, phobias, etc, meet each Monday 7:30-9:30 p.m. at St. Malachy's Church, side entrance, 5330-A Clanranald Avenue, and also Wednesdays 7:30-9:30 p.m. at Westmount Park Church, rear entrance, 4695 de Maisonneuve W. and also other groups in West Island area. For more information,

call 482-4261.

32 Italian Photographers: A Tribute to Phyllis Lambert, presented by the Canadian Centre for Architecture, will be showing in the octagonal gallery, 21 April to 26 September 1999. Selected under the guidance of Paolo Costantini, the brilliant CCA Curator of Photographs, these photographs represent the concerns of Italian photographers since the 1970s and provide an overview of recent Italian photographic culture, which has not yet received the critical attention it deserves. CCA is located at 1920 Baile St. Info: 939-7000.

Radio On Stage Free live radio drama workshop March 21 to April 3. contact Elvira Truglia 270-6965

Expo 99 - The Student Body. The McGill Physical and Occupational Therapy students presents singing, dancing and comedic skits. March 25 in the Shatner Ballroom, 8 pm. for more info call 284-0244

McGill Center for Loss and Bereavement is offering support groups free of charge for anyone who is experiencing the loss of a family member or friend. For information, please call 398-7067.

Post-abortion support group. Small open discussion group in a comfortable environment to talk, listen, and receive support from others who have had a similar experience. Meets on the 1st and 3rd Tuesday of each month. 8:30 pm. Room 423 in Shatner.

Queer McGill's Bi Group runs every Wednesday @ 5:30 p.m. in the

Women's Union (Shatner 423). Come join us!

Queer McGill's Coming Out group runs every Friday @ 5:30 p.m., in the basement of U.T.C. (3521 University St.) Call Queer Line @ 398-6822 for more info.

Queer McGill's Men's Group runs every Friday @ 7:00 p.m. in the basement of U.T.C. (3521 University St.) Call Queer Line @ 398-6822 for more info.

Calls for Volunteers

2500 volunteers are needed for the *Festival de la santé*. Walkers, runners, cyclists and skaters will gather together in the streets of Montréal. The festival will provide a delicious breakfast and lunch to all participants. All volunteers are invited to the Mega Party held the following week and will be eligible to win many prizes including a trip for two to the Caribbean. To join call: 879-1027.

Shalom Line is offering a Spring Training Program for potential volunteers and is scheduled for April. For more information about Shalom Line, contact Suzanne Herscovitch, Coordinator, Community Information Services, at 345-2645, ext. 3380.

À deux mains is a youth organization seeking translators (English to French). For more info call Sophie at 481-0277

Santropol Roulant is accepting applications for their Skills Exchange Program until April 15. for more info or an application, call Melissa at 282-0245

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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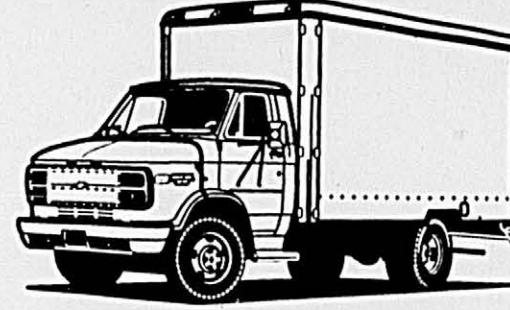
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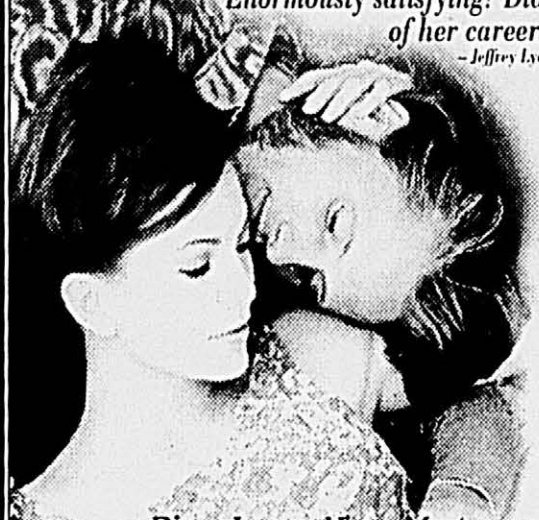
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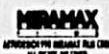
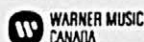
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